

2009

## Kunapipi 31 (1) 2009, Contents, Editorial

Anne Collett

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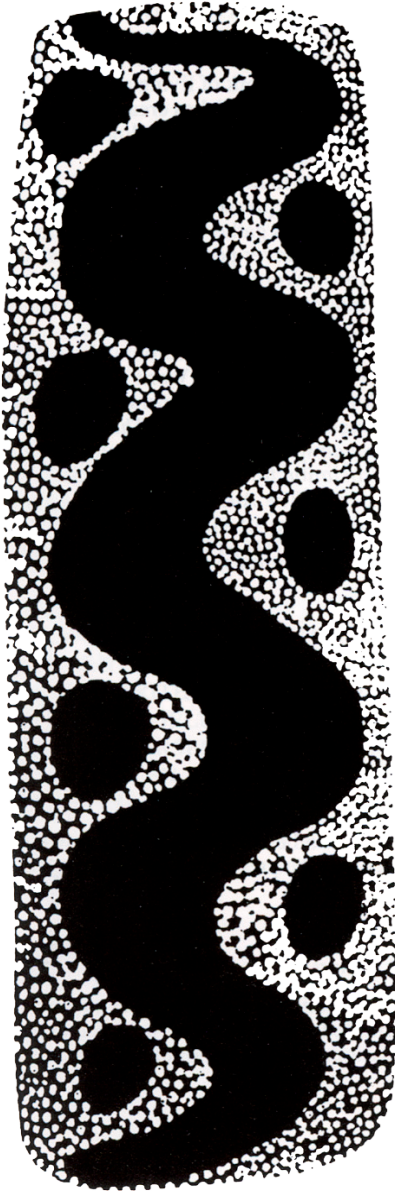
## Kunapipi 31 (1) 2009, Contents, Editorial

### Abstract

Kunapipi 31 (1) 2009, Contents, Editorial

# KUNAPIPI

Journal of Postcolonial Writing & Culture



VOLUME XXXI NUMBER 1  
2009

*Kunapipi* is a biannual arts magazine with special but not exclusive emphasis on the new literatures written in English. It aims to fulfil the requirements T.S. Eliot believed a journal should have: to introduce the work of new or little known writers of talent, to provide critical evaluation of the work of living authors, both famous and unknown, and to be truly international. It publishes creative material and criticism. Articles and reviews on related historical and sociological topics plus film will also be included as well as graphics and photographs.

The editor invites creative and scholarly contributions. The editorial board does not necessarily endorse any political views expressed by its contributors. Manuscripts should be double-spaced with notes gathered at the end, and should conform to the Harvard (author-date) system. Submissions should be in the form of a Word or Rich Text Format file sent by email attachment to [acollett@uow.edu.au](mailto:acollett@uow.edu.au). Image files should be high resolution tif format and submitted on compact disc if larger than 1mb. Please include a short biography, address and email contact.

*Kunapipi* is an internationally refereed journal of postcolonial literature formally acknowledged by the Australian National Library. All articles are double-blind peer reviewed. Work published in *Kunapipi* is cited in *The Journal of Commonwealth Literature's Annual Bibliography* (UK), *The Year's Work in English Studies* (UK), *The Grahamstown Information Journal* (SA), *Australian Literary Studies*, *The Indian Association for Commonwealth Studies* (India), *The New Straits Times* (Indonesia), *The Australian Public Affairs Information Service* (produced by the National Library of Australia) and the *MLA*.

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# Kunapipi

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*Kunapipi* refers to the Australian Aboriginal myth of the Rainbow Serpent which is the symbol of both creativity and regeneration. The journal's emblem is to be found on an Aboriginal shield from the Roper River area of the Northern Territory of Australia.

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## EDITORIAL

Sometimes I wonder why I took on this job, given the lack of time and funding made available to keep a scholarly journal alive; and sometimes I wonder why I don't capitulate to the big publishing houses who offer to take the hassle and grind of production out of my hands; and sometimes I wonder why I persist in my reluctance to join the journal e-world when I recognise that the benefits of easy worldwide access are enormous. But when an issue finally comes off the press, it is always a thrill. Institutional measures of production and achievement come and go, none of them any better or any more meaningful than any other; but there is enormous satisfaction in the successful completion of a project that involved so many people — their various skills, their enthusiasm, their commitment to a belief that the creation of something imaginative and beautiful is of value in and of itself. And it is not just that a journal like this stimulates the mind with the jostle of new ideas and new ways of understanding and representing the world; there is great pleasure to be found in the look and feel of a book — the colours, textures, weight — a thing of beauty *is* a joy forever (of course the first thing I see when I open the book is the typo I missed on the first page which somewhat mars the pleasure — but only briefly for I have learned to become sanguine in the pursuit of perfection that always eludes me).

Rather than talk about the general contents of the issue, I would like this time to take my allotted editorial space to tell you a story, one of many stories that contribute to the pleasure of production but generally remain untold. Over the years I have had a number of students or family members involved in the management of the journal — dealing with the post for example — the requests, the complaints, the rare compliments... Last year I opened an envelope among a few addressed to the Editor of *Kunapipi*, that contained a manuscript with a letter to the editor attached and a floppy disk. My first thought was how strange that someone should be sending such obsolete technology (I no longer have the means on my computer to read a floppy), but the thought as quickly disappeared as it had appeared. I glanced at the letter and stuck the manuscript in my bag along with all the other paper I tote back and forth from office to home, day after day. Some nights later I read the short story and was impressed — a good story, well written and just what was needed for the current issue. Excited, I now read the cover letter to discover the author and noticed that it had been dated some five years ago ... how very odd ... how could this be? I had only just taken it out of my mailbox the other day (it would be more understandable if discovered under my infamous piles of paper and books that threaten to crowd me out of my office). There was an email address (but no postal address), so I emailed the author in the hope that the address was still the same (this is rarely the case over so long a period), and received a reply some few days later, the result of which was the publication in this issue of 'An Unexpected Turnaround' by Richard Lever. I'm sure you will be intrigued and perhaps as surprised as I was by his story.



My story's intrigue lies in the five year gap that after some thought I finally resolved. Some seven years ago, a postgraduate student had taken on the job of working through the *Kunapipi* mail, had subsequently completed her degree and moved on; but some old folders were left in a filing cabinet that had sat undisturbed until the recent reorganisation of rooms and furniture discovered the contents which were then passed on to their respective owners, in this case, 'The Editor of *Kunapipi*'. The moral of the story is, never give up hope! No time is too long a time to wait for the pleasure of being published, at least I hope Richard agrees, and I hope his pleasure is not marred by one of those pesky typos that insist on their claim to fame no matter what I, and the sub-editor and the proof-reader do to deny them.

Anne Collett